Chapter 2
Review of Literature

2.0 Introduction

This chapter focuses on review of literature of television studies in India, studies on political economy of media in general and the Indian context in particular. In my survey of television studies in India, I will be reviewing the studies that look at television in contemporary culture and the sociological study of audiences and analysis of television programmes as ‘texts’. Television Studies is a new, dynamic and rapidly changing field of research. Like any academic subject, Television Studies is diverse and evolving, and there are strongly held and articulately presented points of view within it that differ greatly in terms of aims, assumptions, emphases and conclusions. The diverse approaches to Television Studies are not a set of tools, but more like a group of different languages. In the Indian context these languages take the form of communicating with the masses. This chapter is concerned with the most commonly studied theoretical issues in television and how these issues are reflected when it comes to the Indian context. To begin with I would like to touch upon the various aspects of Indian television such as television history and developments in broadcasting policy; the television industry as an institution and its production practices and organization; television in contemporary culture and the sociological study of audiences and the analysis of television programmes as ‘texts’: In this first part of the survey of television studies in India, I touch upon the important books that
throw light on what Television studies in India is all about and focus on theories of television culture, textual analyses and sociology of audiences.

2.1.1 Survey of Television Studies in India

The historiography of Indian television can be divided into the pre-SITE and post-Satellite period. The story of the pre-satellite period is fairly simple: television was a cultural and political instrument of the State, simultaneously implicit in the creation of a consumerist middle class. Its various manifestations have found able chroniclers - from former broadcasters to satellite communication experts, professionals and critical media scholars like Vikram Sarabai, Rabi Narayana Acharya, Binod C.Agrawal & Arbind K. Sinha, Nilanjana Gupta, Bhasker Ghose and Deepa Dhanraj. The post-satellite period in the history of Indian television began with the liberalization era in the nineties with the broadcast of satellite TV by foreign channels such as the CNN and Star TV followed by domestic channels such as Zee TV and Sun TV. Below is a survey of the literature in Post-Satellite period, an important era in the history of Indian Television. The literature has exposed a global communication platform as television medium and television culture has become popular culture, music and cricket culture have become widespread among urban youth, epic serials and soap operas have impacted urban middle class housewives. Communication experts and media critics like Sevanti Nenon, Vamsee Juluri, Purnima Mankekar, Arvind Rajagopal, Nalin Mehta, Boria Majumdar, Shoma Munshi have analyzed
television medium, studied the reshaping of Hindu nationalism, womanhood, sports and sociology of audience in India.

Although television as a form of mass communication did not emerge until the late 1940s and early 1950s, much of the technology of television developed during the 1920s. As with many forms of media technology, the promises and expectations of the medium were optimistic and propitious. For instance, one of the often-overlooked inventors in the United States, Philo Farnsworth, was clearly hopeful about the future of television. One of his biographers explains: Philo began laying out his vision for what television could become. Above all else...television would become the world's greatest teaching tool. Illiteracy would be wiped out. The immediacy of television was the key. As news happened viewers would watch it unfold live; no longer would we have to rely on people interpreting and distorting the news for us. We would be watching sporting events and symphony orchestras. Instead of going to the movies, the movies would come to us. Television would also bring about world peace. If we were able to see people in other countries and learn about our differences, why would there be any misunderstanding? War would be a thing of the past (Schwartz, 2002, p.113).

Global advertising and its limits: In the words of S. L. Rao, former director of the research agency whose redefinition of the Indian middle class is quoted here, "advertising has made the major difference to demand growth, especially
consumer products, in the 1990’s. This was because of the enhanced reach of advertising messages through television.”

Similarly, William Page and David Crawley’s *Satellites over South Asia* signposted a roadmap to the region’s changing television infrastructure and while offering valuable nuggets of information, did not investigate any specific aspects of news broadcasting. The authors focused on during New Economic Reforms in India (1991), which affected Indian market and importing communications technology to India. This book analyzes Satellite over South India and cross-border culture. Three important developments underpin the media revolution, which has changed the way South Asians see the world - the demise of communism, the increasing integration of world markets and very rapid advances in communications technology. Since the late 1980’s, however, television has developed into a global industry and a key factor in the integration of world markets, within a very short period, has been a consolidation of television interests- both production and distribution- positioning them to take advantage of markets where their services were previously unknown.

Yet, television is commonly referred to as “the window on the world.” This medium allows the national and the international to enter our lives with an impact that no other form of communication has. Studies show that more and more people depend on television news as their source of information about national and international events. The desire for entertainment today is largely satisfied by television which may show programmes of regional, national, or international origin. It is this insidiousness of television which makes it such an important
vehicle of communication in modern life. Because it has come to seem such a 'normal' and 'natural' part of our lives without any aura of tradition or ritual, most audiences are uncritically responsive to television programmes. Thus, the spectator, often, does not even notice the ways, in which television has had an impact on our subconscious. Purnima Mankekar's ethnographic and textual work for example, sketched how the state attempted to use television to create a 'modern' nation and reinforce notions of the family and womanhood, while also underlining television's close linkages with the creation of a middle class. Similarly, long before the rise of the satellite networks, Arvind Rajagopal raised serious questions about the nature of Indian 'politics after television', titled as such, where his insightful study of Hindu Nationalism explicitly focused on the linkage between the media, the new consumerism and politics. For Rajagopal, the new media reshaped the context in which politics was 'conceived,' enacted and understood in an aggressive political movement to fashion a Hindu public in the late 1980s and early 1990s which could only be understood 'within the news of market reforms and the expansion of communications, rather than religious reaction as such. The only major study that attempted to paint the story of Indian Satellite television on a wide canvass- in economic, political and social terms is Sevanti Ninon's authoritative Through the Magic Window television and change in India. In modern times, an event has not happened until it happens on television.

Once upon a time, people sang folklores, were involved in street theatres, waited eagerly for community fairs and festivals, children played games and women
participated and cooked highly nutritious cuisines. Today, we all have the leisure
time, housewives have resting time, time to spend for soap operas, the
academicians watch news and current affair programmes, children watch Pogo or
Disney programmes, youngsters enjoy sports events, enjoy music, reality shows
like Indian Idol, Senior Citizens watch evening serials, masala movies etc. The
whole family meets in the drawing room for watching television or at the dining
hall for food. The rest of the time they’re busy with office work or career
engagements TV in India has united an economically, culturally, educationally
and socially diverse country through its popular programmes; it has
simultaneously transmitted and imposed cultural, political and social values on
the people. The power of telecasting is reflected in the way one of the most
memorable political statements of 1982. As based on my readings and references
the relay of the Asian Games held in New Delhi is stamped in the minds of
millions of television viewers all over the country.
These questions in an important way speak of the changing lives at the social
level of common Indians. The television is a development that is both ‘of the
people’ as well as ‘by the people’: It is both fascinating and problematic to
attempt to capture something which is evolving so rapidly such as the television.
It is fascinating because one can almost see the processes of change as they occur
periodically. It is problematic because things are shifting so rapidly: new
technologies, new kinds of programming, new legislation etc.
Nilanjana Gupta analyzed and applied western theories on Television studies in India in her book titled *Switching Channels: Ideologies of Television in India.* She addresses the following questions in her book:

1) What exactly happens when people watch television and how do the thousands of images that flicker across the screen get incorporated into the patterns of daily life?

2) How has television affected the home, the family and individual?

3) What is the role of television in our community?

*A Decade of Communication Research: Some Reflections for the Future* by Binod C. Agrawal: Several anthropology departments have started offering “Communication Anthropology”, a number of sociology departments have produced MPhil and PhD theses, education departments have focused their attention on television, and psychology and along with child development departments, have started discussing the use of educational technology particularly television for imparting skills and knowledge to young children and students. Even educators are moving forward to embrace the “New religion” of video technology for solving some of their age old problems of pedagogy. The parallel growth of government owned television with the help of satellite technology, has made us leapfrog from a fairly information poor to a communication affluent country.

*Television in Kheda: A Social Evaluation of SITE* by Binod C.Agrawal, M.R.Malek Assisted by Madhu Patel analyzed as one of the significant contributions of Satellite Instructional Television Experiment or SITE was Kheda
television. Kheda is the only rural television station in India today devoted to
development and education. The programme planners had several proposals
while designing Kheda Television. All these proposals centered on three or four
basic aims - develop a participatory medium, create a window to the outside
world and fulfil the informational needs of the people. In this sense "compared to
general SITE programmes, Kheda broadcasts were more socially meaningful and
relevant" (Doshi 1978:5). One year, SITE, a vision of the late Vikram A.
Sarabhai was one of the largest techno-social experiments on human
communication for education and development known so far. It added new
dimensions to the communication history of mankind. He had thought that
"national development" was possible only if the most advanced technology like
communication satellite was used to reach the remote villages of India. Kheda
television was thought to be a "lab" close to the scientists for innovation and
experimentation in SITE (Agrawal 1978:2).

Eight years after the SITE programme was completed, it was thought to assemble
those who had worked on the production, research and planning aspects of SITE
to move towards a blue print for a programme matrix for women and children,
two vital audience components, in the INSAT orbit. The material that emerged
out of the seminar, collected in this volume, opened up new possibilities. It gave
certain guidelines for the production of children's television in India.

The Satellite Instructional Television Experiment (SITE) has been looked upon as
probably the target experiment conducted on human communication in the world.
What is more is that the most advanced techniques of research and assessment
were used in this experiment. An important outcome of the SITE programme has been the Indian National Satellite Transmission System (INSAT).

Binod C. Agrawal & Arbind K. Sinha also edited the proceedings of the conference on “SITE TO INSAT: Challenges of Production and Research for women and Children”. New Image for Indian TV: “I don’t want just another good television system, of the kind exists in many places- I want something else” stressed Prof. Yash Pal saying that Indian TV should cater to needs that are peculiar to India and its people. “We don’t have any patterns existing elsewhere which we can incorporate...we have to go in a direction where communication, telecommunication, broadcasting, education extension, school education- all have to form one interacting mix”, and “so this image TV-NBC, CBS, ABC, BBC and so on “has to be changed. We need to transform it much faster. If we begin to work in that direction then it has meaning”. The “SITE to INSAT” conference, traced the history of the development of communication technology in India. It is not just a procession of memories, but intermingled with these memories are dreams becoming events, events becoming memories and new beings taking their place. The author asserts that it is widely accepted that TV has tremendous potential for development and education. It has the potential to becoming a sensitive mass medium by fulfilling the goals of providing a “people-oriented, problem-oriented and development-oriented” television especially in Indian context. This potential cannot be achieved without a sound television policy based on an integrated communication and information perspective.
Television in India: A sociological study of Policies and Perspectives by Rabi Narayan Acharya is a first kind of study on Indian television and its impact on society. This study is part of an inquiry into mass communications especially the emergence of television as a powerful mass medium in India in the sixties and seventies. The 'communication for development' approach has been a major factor for acquiring new technologies in communications in developing and developed countries. This lead to indiscriminate import of communication technologies from advanced countries along with the growth of free-market economy oriented communication models. Thus, there is an uncritical adoption of foreign hardware and software with utter negligence of local needs. This creates the problems of dependence on Western technology and cultural identity. As yet, there is no proper policy framework interlinking communication, nation building and various modes of communications in India. Communication expert says that though there are many committees that have recommended suggestions, so far nothing is concretely implemented as a communication policy.

Television continues to be a centrally important factor and an inescapable part of modern culture. Many would still call it the most important of all the mass media. As one television program about television concludes: From its Indian public marketing in the 1960s to the present day, television can be listed as one of the most profound, if not the most profound, influences on human history. Television has affected every aspect of our lives including history, science, politics, culture and social mores. It is impossible to imagine a world without
television, and most of us take for granted the way television has shaped and
defined our society, and our lives. (The History Channel, 1996)

Obviously, Farnsworth's full vision has not yet been realized, even though some
parts of his dream have been more than fulfilled. Television has become a
common household appliance that serves as a source of news, information,
politics, entertainment, education, religion, art, culture, sport, weather, and
music. Television is an industrial system that produces and distributes products,
as well as promoting other commodities and commerce. Hence, television is not
only a technical device, but also a social, political, economic, and cultural force.

*Who's News? The Media and Women's Issues* is edited by Kalpana Sharma and
Ammu Joseph in 1994. It is composed of two different parts. The first one is
written by the major authors in terms of researches on women-related issues in
Print Media. They focused this study on four important issues about women's
life and about their media coverage. The cases are the Dowry Deaths, Rape, Sex
Determination Test, Sati and the Shah Bano controversy which took a political
and religious dimension. They noticed the paradox between the will of the
newspapers to cover these cases of crimes, and more specifically crimes against
women, but without emphasizing the debate on the feminist and larger social
dimension. Finally, the analysis highlighted the fact that the Media is not
exempted from the influence of patriarchal society and from the patriarchal
system of women's representation. They are not concerned to take a concrete
humanist position in the debate and just follow the institutional decisions,
represented with the State. This stays for the first part of the book; another part is dedicated to a study on Television programmes.

*Doordarshan Days* is a book written by Bhaskar Ghose. He joined the Indian Administrative Service in 1960, retiring from it after thirty-six years. He has held the posts of Director General, Doordarshan, Secretary, Department of Culture in the Ministry of Human Resource Development and Secretary, Ministry of Information and Broadcasting. In this book *Doordarshan Days*, Bhaskar Ghose recounts with disarming frankness and characteristic humour his struggle to bring about change, revealing in the process the tale of the public television in India. This book is a historical and cultural record of television in India. Bhaskar Ghose has shared his experience with Doordarshan and his holding the position of the Director General of DD. He narrated in his *Doordarshan Days* about anecdotes such as “The earlier erratic airing of programmes with a caption held for an interminably long time, or the famous “Rukavat ke liye khed hai” board which became a standing joke through the country. The State owned media “Doordarshan” has 50 years of history and historical background in the upgrading of equipment and financial support from the state. The year 1975 is a milestone in the history of Indian Television which started Satellite Instructional Television Experiment. Indian state also took initiatives for technological enhancement and producing programmes on diverse culture and traditional methods on Indian Television.

In this global context media industry is mushrooming and technological enhancement has connected human beings. Telecommunications Revolution leads
to Television Revolution with easy access to telephone, fax, email and YouTube etc. Digitalization processes have given a chance to improve the analog to digital to high definition resolution in the broadcasting industry. Commonwealth Games in 2010 is an example of the Television medium in India going beyond its originally intended functions. At the time of Asian Games (1982) India only had State Owned Media Doordarshan; currently DD itself has 21 channels, more regional channels, National Channels and an exclusive DD sports channel. In the history of private Television channels there is an extreme attempt at digging the roots of democracy, social, economic, political and cultural developments in Indian society. Television is an influential and effective medium which dictates politics, Indian economy and culture industry. There are 800+ private Television Channels and their influence on a democratic society is a debatable issue. This is India after 65 years of Independence and each and every citizen of India and around the world is discussing about the corruption in Commonwealth Games 2010 in New Delhi. The television is the medium which brought the Indian Prime Minister Manmohan Singh and Sheila Dikshit, Chief Minister of New Delhi to supervise the Commonwealth Games work site and construction works. We will forget about the corruption rate in the CWG but in a democratic country like India its prime minister is answerable to people who gave power to him and his party. Televising Democracy through TV medium, its great experiment involves an extraordinary exposure to the world about India. Marshall Mac Luhan's the medium is the message stands positively true for development of
India and effectively influenced Indian youth towards games and politics from Asian Games in 1982 to Commonwealth Games in 2010.

There has been a transformation of Indian democracy in the age of, and as a result of, the Television Revolution of the last two decades, or the rapid proliferation of privately owned television news channels in national, regional, and local arenas throughout the country. Starting in the early 1990-91's new economic reforms and impact of LPG (Liberalization, Privatization and Globalization) on Indian state began to dismantle its long standing monopoly over broadcast media, and a wide range of non-state media actors entered the political and public cultural arena.

According to Sen, our perspective on a parallel broadcasting system is guided by three essential values: Autonomy, from direct political or commercial interests; Access, that works for an expanding production base as also for a wide spectrum of society by interfacing social initiatives with the technology and specialized creative means to express them; and Plurality, which is committed to the free expression of diverse and contending ideas, both dominant and contending ideas, both dominant and marginal. This provides space for experimentation and innovation in visual language, style and genres.

The historian Ramachandra Guha has famously suggested that Bollywood, the English language and cricket are the three cultural institutions that have held India together since independence. Of these, cricket has certainly played a major role in the history of Indian broadcast reform and was the catalyst for the
landmark Supreme Court judgement of 1995 that deprived the state of its legal monopoly over the airwaves. That judgement, in one stroke, gave a legal basis to the burgeoning new economy of satellite television. Since then, new stakeholders have arisen and in relative terms the once all-powerful Ministry of Information and Broadcasting, the executive arm of the state in broadcasting matters, has found its power severely eroded. It is not that the forces of capitalism have had a totally free run, or that the state has easily ceded control and become irrelevant in the broadcasting matrix. Such a claim would be totally untenable. In 2007, for instance, the Ministry banned FTV and AXN for airing 'objectionable' content. The state retains a monopoly over terrestrial broadcasting and radio is still tightly controlled, with private FM stations banned from broadcasting remains the legitimate nodal agency for broadcasting control. Nalin Mehta notes that when it comes to satellite television, however, the Ministry has found its control severely reduced in the new post-reform political economy of television. Every minister of broadcasting since 1991 has tried to assert otherwise, and failed. (Mehta, 2008)

Robin Jeffrey examines various issues in "The Mahatma Gandhi didn’t like the movies and why it matters: Indian broadcasting policy, 1920’s-1990". He deals with the ideological and structural foundations of Indian broadcasting policy as it developed from 1930s to 1990s. Jeffrey argues that the failure of Indian governments to make the most of radio and television for economic and social development stemmed from three sources:

1) The restrictive policies inherited from a colonial state.
2) The Puritanism of the Gandhian national movements, and

3) The fear, made vivid by the 1947 partition, of inflaming social conflict. The policies and institutions established in the 1940’s and 1950’s shaped Indian broadcasting for the next 40 years and have been significantly subverted only since 1992 as a result of the transformation effected by Satellite television.

Nalin Mehta did extensive research on “India on Television” which was his PhD thesis converted into publication that focused on history of private television channels and the story behind satellite television channels. Further he also continued his efforts to come out with Television in India: Satellites, Politics and Cultural Change. It covered the post-SITE era or Satellite television communication period. It is now possible to argue that satellite television networks advanced these processes further, becoming conduits of new cultural forces that reinforce local identities but simultaneously strengthen their connections with a wider Pan-Indian sense of the nation. He argues that 24 hours news channels and satellite television networks marked a sharp break with the past and shattered the barriers of the state control. These upheavals in the nature of Indian television have been accompanied by a simultaneous expansion in its reach and penetration. He further argues that the emergence of television news networks has greatly enhanced and strengthened deliberative Indian democracy.

On the eve of globalization, India’s internal market and its media support in the form of television advertising had already shown its capacity for growth. India was prepared for the satellite revolution on two fronts. Its own satellite and telecommunications technology was already in place and so were the foundations
of a new advertising infrastructure. A new national television network had helped to create a national market and give access to a consuming middle class that crossed the boundaries of regional, cultural and economic diversity. Occasionally there is a new slickness, and the switchovers from programmes to advertisements or promos and back to programmes are smooth. This was started by Basu, who worked with some outfits that dealt with computer software until he was able to eliminate manual switching from programmes to advertisements and so on. But whatever its origin, it has certainly made these Doordarshan channels sometimes appear as exquisite in terms of the outside look that we tend to see in private channels.

This book says how India got into global market and how music channels played a key role in shaping the Indian audience into global audience and was helpful in making Indian media global. The Privatization of Indian Television lead to change of audience behaviour and the change of the way audience look at the music television. The book discusses how films and products used music television for the promotion of their movie or their products, how India turned into a global market; post-colonial perspective about global audience and change in the scenario with the coming of music television. The author mainly talks about the Indian music television and how it made India global. He also talks about what it means to become a global audience. He says that better understanding of audience doesn’t come from reducing to a group or person but approaching it as social and historical formation. Globalization in other words, means constructing a new sense of the global under renewed
conditions of modernization. He says that globalization does not necessarily
have to be seen as about American pop videos but instead as meaning about
things like the emotions and relationships as such. He describes how various
audiences reacted to the interview or survey conducted by the author.

In *Becoming a Global Audience: Longing and Belonging in Indian Music
Television*, Juluri talks about the great Indian sentiment that binds everyone
together. In his view, the great Indian sentiment is best treated not as some
national-cultural trait (although media discourses may glorify it in those terms),
but as one nationally labeled expression of aspirations that are as lofty and
humanistic as they are universal. The principal difference here is not one of
“Indian” and say, “Western” cultures, but that between modern globality, or the
world as it is structured and made sense of by modernity, and another non-
modern globality that is denied its own globality by modernity.

*Critical Focus on Doordarshan soap operas* is written by Deepa Dhanraj, a
Documentary film Maker. She has analyzed the series telecasted on State owned
media Doordarshan in the mid-eighties. All of them had been produced and
proposed by the Doordarshan national channels, specifically during the period
when sponsors and advertisements entered the Doordarshan sphere. It was a new
step and was an opportunity to give more space to the liberal ways of customers’
living. Doordarshan, which was supposed to develop a national feeling and a
medium to communicate the value of democracy and citizen equality, despite its
well-known accomplishments, has not entirely succeeded in its mission.

According to the 1985 report from the “Working Group on Software for
Doordarshan”, the national objective for women’s equality has not been reached, in the programs as well. This is the postulate of Deepa Dhanraj in developing her analysis. The article begins with women’s social and personal life in India. 36 percent of work is related to women’s work, according to the capitalist mathematical and economic value of work. But Indian society is not ready to admit the daily care of family to be full time work. In the book she explains what the national program of woman’s quotas to get jobs is and adds that definitely, the “delivery of agricultural resources continues to be directed by men”. She points out that power relations are entrenched within institutions. She agrees to say that “women’s subordination has to be investigated rather than assumed because its various cultural expressions are dependent on the intersection of class, caste and regional factors”. She describes the affirmative action of the government when it came to “women’s needs” but in the process generalizing what those needs are without any consideration with regard to caste, class, age etc. This is a similar attitude in the press. The final targets of the media are the middle class, upper-caste, and educated women. Also, the goal of institutions such as Doordarshan is, and finally of the State, is to transmit a homogeneous ideology “based on middle class assumptions”.

Deepa Dhanraj focused her analysis on seven serials telecasted by Doordarshan. *Adhikaar, Aur Bhi Hain Rahein, Udaan, Stri, Kashmakash, Air Hostess* and *Swayamsiddha*. These series deal with women’s issues, women’s fights to improve their social way of life as women workers, divorced persons and activists. One important point is the attraction of stereotypes. The most known
and the simplest of them are as "sex object", "mother" and "housewife". These stereotypes are easy to draw in images. These are basically pseudo-emotional stories and have a repetitive relation with the father's or husband's authority. The women's world gravitates around the men's desire and expectations.

She is also using the notion of identification introduced by Christian Metz. The identification is composed of narcissistic and voyeuristic pleasure. The comparison of the audience with the protagonist and his exciting life purposes to the audience offers a false representation of their own life. Spectators have the feeling of living such important lives and feel that their freedom is increasing at the same time as the protagonist's does. But this is a fake idea and the oppression, when the Television box is switched off, is still present in the house.

The voyeuristic part of the identification process is another important notion argued by Laura Mulvey. The "visual pleasure" is given by the exposure of beautiful people, actresses and actors. The large number of beautiful sexy actresses is imposed by this need of voyeurism from the male audience. The point is also women want to watch sexy actress to satisfy their need of identification. This is an identification related to male viewers, to satisfy their appetite.

Deepa Dhanraj says that Doordarshan's target is the urban, middle class, literate and upper caste women. This dominant image is driven as a norm. This norm is proposed as an answer to women's issues. The advertisements which try to sell "the better life concept" into familial houses are well chosen. The objects of desire should be able to unify society by unifying women's desires. "The values
of materialism are constructed as a unifying factor. All these serials are homogeneous. This fact is imposed by a limited choice of actress and a wish to create a pan-Indian culture to fight against rising caste, religious and ethnic conflict. Finally, Doordarshan’s affirmative efforts for women failed because women are used for their subversive potential.” The final critique by the author is regarding the government which proposes a “progressive” view of women in current India. But in fact these series deflects the attention of viewers from the continuing and gross neglect of women in other spheres. She is insisting on the fact that Television producers are not alone in this process, but programmers, blue-collars workers, advertisers and audiences have converged to create the middle class women.

Becoming Global Audience: Longing and Belonging in Indian Music Television is a book written by Vamsee Juluri. This book talks about the rise of a Television in India during 1990s and the coming of Music Television channels and shows in India. This book discusses how the Television scenario has changed in India since 1990. “The picture of the global audience that is invoked in this book is therefore not one of the masses of anonymous eyes in the dark fixed upon an American pop music video; it is perhaps better described as a resistive elegy to the appropriation of an Indian sentiment mighty enough to represent the possibility of global condition by an imperialistic injunction that has fractured the conditions of existence of the Indian sentiment” quotes the author in a beautiful manner in the introduction chapter. This book is considered to be a good piece of work which helps to understand the Indian audience and what represents them.
It's as if someone's looking at them. The book also says how MTV and V channel have an impact on change in the television field. There are many music regional television channels and special audiences for music lovers in Television Industry. Especially, diverse traditional music and folk music have become a popular music culture giving enough space on television. Now, there is a music channels boom in India, which has audience, market and television rating points of youth audience.

Vamsee Juluri in the chapter on "The Commercial Context on Music Television in India" talks about the growth of Music Industry in India and the taking down of Doordarshan by Zee Television and Star Television. The response to these channels was energetic and gave a good competition to Doordarshan though it monopolies the Indian Television Network. Zee TV was the first private Indian Channel and with its innovative entertainment factor brought down the effect of Doordarshan on the mass audience. Though Doordarshan tried its best to get the audience using various formats it couldn't reach the heights of private Television channels. These channels started to compete in achieving maximum audience in the field of Music, precisely due to music countdowns. Doordarshan's "Super hit Muqabla" was a massive hit but at the same time Zee network came up with its own countdown Philip's Top Ten, which went on gathering some of the highest viewership in those times. Both the channels featured latest Hindi songs by experimenting with variety of formats over the years. These shows established film music based shows as the back bone to the post liberalization of Television programs in India. M TV and Channel V concentrated exclusively on Music and
their target audience have become youth though the demand of mass audience has continued to affect growth and competition in music channels. Satellite television has changed the way music is marketed in India. Music companies thought that music videos are the best way to promote their products, which in turn lead to a step forward in commercialization. These music televisions have changed the way consumers purchase music albums, instead of recording, people started to buy the whole album. Within no time Television viewing has become a great part in people’s life with the arrival of satellite television.

In “Music Television and its Audiences” Juluri tries to discuss issues in the reception of music television in India. In fact the entire book Becoming a Global Audience: Longing and Belonging in Indian Music Television by Juluri discusses what music television is and what being music television audience means for the participants. He also says that viewers do not clearly claim the new identity as music television audience but they try to negotiate new curiosities and conventions in present day music television. The audiences are not enjoying the common pleasure of watching the film songs but are trying to explore something beyond that such as the demands placed on them for authenticity and how the visual are projected in the shows and how they try to create a certain identity for the viewers. The way audience watch music has changed because of music television; they are not just watching the film songs but are trying to derive knowledge, interest, and attention through contemporary ways of watching music television. Western or Indian pop music countdowns are taken over by Indian language music countdowns. Music channels have increased gradually due to
low production costs and the large reach of the audience. In “Music Television and its Audiences” Juluri also talks about Video Jockeys. The audience doesn’t want VJs to overact but instead be natural and make the show more effectively with humour elements. He also talks about the process of “Normalization” which means the authenticity of the VJs by carrying on the show in more natural and normal way. Music Television is considered to be useful to teenagers as it creates a greater scope for them to imagine that they are singing songs.

In the chapter “Liberalization and the Public,” Juluri talks about the concept of globalization. The author claims that though television reaches the middle class audience through countdowns, it creates class difference at some point in everyday life. He also says how the music countdowns are being constructed in the music television shows. Basically countdowns are meant for the people; the music audience preference is taken into consideration in the shows. The author defines countdowns in this particulars chapter; he says that middle class people consider it as mere entertainment which indicates public opinion and popularity. He defines countdown and how the countdown takes place. He also talks about how the public are portrayed on Television and the change in television brought out by showing public on Television.

Music television has played a vital role in India to create an idea and understanding among the people about the concept of Globalization. The most popular music album on Indian screen was ‘Made in India’. “Most middle class participants categorized globalization as India, Indian people, Indian culture, Indian products, and Indian services going out into the global world”. The music
video 'Made in India,' sets the stage for a princess to turn down suitors from all over the world and finally choose an Indian man. It actually tries to say that India has shown progress in the field of Globalization. This chapter raises the question of globalization through looking at the 'Made in India' Music album. Vamsee also says that self-orientalism, "a process in which Indian music television exoticizes everything it can find in and as India, creating an illusory world in which everything feels like it is still India, but appears as if someone else was looking at it" (2), creates globalization, for example Indian producers have chosen this way of representing India by making films and music videos outside India but meant for Indian audience.

He also talks about what it means to become a global audience. He says that better understanding of audience doesn’t come from reducing to a group or person but approaching it as social and historical formation. Globalization in other words, means constructing a new sense of the global under renewed conditions of modernization. He says that globalization does not necessarily have to be seen as about American pop videos but instead as meaning about things like the emotions and relationships as such. He describes how various audiences reacted to the interview or survey conducted by the author.

This book says how India got into global market and how music channels played a key role in shaping the Indian audience into global audience and was helpful in making Indian media global. The Privatization of Indian Television lead to change of audience behaviour and the change of the way audience look at the music television. The book discusses how films and products used music
television for the promotion of their movie or their products, how India turned into a global market; post-colonial perspective about global audience and change in the scenario with the coming of music television. The author mainly talks about the Indian music television and how it made India global.

*Television in India: Satellites, Politics and Cultural change* is a book edited by Nalin Mehta. This book is an amalgam of various articles written by eminent persons who have studied the field of television studies, especially in Indian context. This book is the outcome of three conferences in Shanghai and Melbourne that brought together renowned scholars and practitioners to discuss the ‘television architecture’ of Asia and the impact of television on various societies. This book includes the edited version of the papers on India and attentively studies the development of television in India since the 1990’s New Economic Reforms period (LPG). It touches upon the satellite politics, social issues and cultural change in India.

This book explores how, over the years, Indian television has transformed to adapt to different needs of viewers. Satellite television, which was brought to Indian to promote global capitalism, was soon Indianised by Indian businessmen and various entrepreneurs.

Nalin Mehta tried to give an overview of understanding the impact television has had on the Indian society and how it has brought together a nation with such a vast diversity in culture and its encounter with globalization. Also, the effect of television on social practices, politics, democracy, popular culture and identity formation is studied in the various articles that together form the book. The book
contains nine articles by different scholars that help us in understanding the various sides of television. The following is a short summary of each of the articles.

This article on “Introduction: satellite television, identity and globalization in contemporary India” written by Nalin Mehta. This article talks about how satellite television has played a very big role in bringing the nation together as a nation. Citing ‘Indian Idol as an example’, Nalin Mehta brings to our notice how the show has brought the north-eastern states closer to the mainland. The show witnessed the whole nation coming together to vote either Amit Paul (from Shillong) or Prashant Tamang (from Darjeeling) as their next singing ‘idol’. Also, the show has acted as a catalyst in dissolving the internal conflicts in these regions that were going on for a long time. In order to facilitate voting, ministers and state legislators competed with each other to donate public booths. Therefore, it can be said that satellite TV has had a huge impact on state, politics, culture and identity formation.

“India talking: policies, democracy and news television” is by Nalin Mehta. This essay talks about the impact of satellite television on 24-hour news and further, the impact of news television on democracy. After four decades of state monopoly, when satellite television brought in private channels, the face of Indian television changed forever. The essay is divided into two parts: the first links democratic culture and television. It states that the rise and success of Indian news television is linked with India’s ‘argumentative tradition’ of debate. The second part of the essay highlights the relationship between news television
and Indian politics. It shows how political leaders adapted their lives to the 24-hour publicity provided by news channels.

This chapter on “Politics without television: the BSP and the Dalit counter-public sphere” by Maxine Loynd. This chapter examines throughout the revolution in Indian television and newspapers, wherein Dalits have found little or no representation. Dalit culture and politics have been left out of mainstream media since times immemorial. Having to face under-representation and stereotyping, Dalits have not benefited so far. In such a situation, BSP knew that in a media industry dominated by upper castes, Dalits will find it hard to be part of the media because of caste bias. Their mobilization strategy revolves around blending the cultural identity of Dalits with their political ideology. Today, not many Dalits own or read mainstream papers. The literates among them, however, do read papers and booklets published by the Dalit press. The BSP’s political path is becoming more and more class-aligned. Maxine Loynd also gauges the possibility of the development of an inclusive television industry in the future, now that there is print media industry developed by the Dalits. He also wonders if this would affect BSP’s future.

In this topic on “Muslims on television: news and representation on satellite channels” by Roshni Sengupta. This article tried to identify the role of Muslims in the television news industry, particularly in Hindi news channels. Hindu-Muslim relations have always been an important issue in India and therefore, it is essential to study the manner in which Muslims are represented in Indian television. In this article, Roshni Sengupta reveals through her research that
Muslims have been a huge part of the television industry itself, that is to say that one can find many Muslims in editors, production and management position within the industry. Also, the article suggests that Muslims are certainly not under-represented in television. The essay also deals with the issue of stereotyping of Muslims on television focusing on the period of communal tension during the Ram-Janambhoomi agitation. Citing various 'headlines' in the newspapers during this time as an example, the essay traces the link between news reports and the rising public violence. Further, it highlights the representation of Muslims in government service sector pre- and post-independence. Also, it states that Muslim media professionals often have to deal with dodgy situations, especially while dealing with issues related to communal strife.

"Give me a vote, and I will give you a TV set": Television in Tamil Nadu politics" is an essay by Maya Ranganathan. When it comes to Tamil Nadu, one cannot help but notice the relationship between films and politics. Time and again, superstars from the film industry have ventured into politics. Maya Ranganathan, through this essay, explores how television has become an important medium through which political parties not only influence the voters but also use it to spread propaganda. Where the state's major political parties own various satellite channels, it is very interesting to note the impact of television on the audience. Also, it examines how television, over the years, has influenced film stars, television stars and politicians to align themselves with either DMK or AIADMK. It has now almost become a trend of sorts for every
political party to own a television channel. It is obvious that, TV has become a political communication tool for the political parties in India.

"Soaps, serials and the CPI (M), cricket beats them all: cricket and television in contemporary India," by Boria Majumdar. This essay explores the growth of interdependence of television and cricket in the past few years. In a country like India, where cricket is ‘worshiped’, one cannot ignore the impact it has on its audience. During the cricket tournaments, the television channels benefit a lot from the advertising revenue. Boria Majumdar takes up two case studies in this article. The tri-nation one day series played by Australia, West Indies and India in Malaysia in September, 2006 and the television coverage of Cricket Association of Bengal Elections in July, 2006.

"Bowling with the wind: a television producer’s view on cricket and satellite TV in contemporary India” is by Peter Hutton. In this essay, Peter Hutton traces the history of cricket on television. It tells the story of how India went from being an amateur in the sports business to overtaking Sky to become the main funder of world cricket. It also follows the feud that ensued when Doordarshan along with the Information and Broadcasting Ministry refused to allow foreign broadcaster to telecast matches in India, calling BCCI and CAB ‘anti-national’. What followed soon was the Supreme Court decree in 1995 stating that airwaves could no longer be solely owned by the state. This changed the face of Indian Broadcasting forever. The essay further talks about the joint venture of ESPN and STAR Sports called ‘ESPN-STAR Sports’, the crucial birth of Ten Sports
and the Goodwill Series, 2004 that strengthened the hold of Ten Sports on Indian television.

This article on "Changing context, new texts: "inserting" TV into the transforming text of post 1980 Bengali Cinema" is by Sharmishtha Gooptu. In this essay, Sharmishtha Gooptu analyses the regional-language cinema in Bengal stating that around 1980s one could notice a sharp change in the type of movies being made and calling them an imitation of 'Bombay cinema'. The new 'masala' movies made can be attributed to the creation of a television-watching public in Bengal. The trend can be traced back to the setting up of a television centre in Calcutta in 1975 as part of the expansion of Doordarshan. The popularity of the channel grew and it created a class of television-watching people. By 1980s, TV became an indispensable part of a Bengal household. Women preferred TV as it gave them a break from regular household chores and gave them a choice of watching old movies that were not screened in theatres. At the same time, Bengalis were also getting attracted to the colourful and extravagant Bombay films. Also, soon with the advent of satellite television, their ideas about what they want to watch also changed gradually.

This book is an excellent collection of different essays that give an insight into different perspectives. Providing detailed examples, history background and case studies that make it easier to understand the different aspects of television, this book gives a knowledge-enriching experience. Television is a huge industry with various issues. This book deals with a variety of issues from the point of view of experts, those who write for television and those who work for television.
Screening culture, viewing politics; ethnography of television, womanhood and nation in postcolonial India is by Purnima Mankekar. The author has began her research in New Delhi in 1990, in the context of heated protests against the Indian government’s Mandal Commission Bill, which aimed to set quotas for the so-called ‘backward castes’ in both education and civil service employment, and of a brutal wave of Hindu right-wing violence of womanhood, community, belonging nation and culture emerged as inter-linked sites of violent contestation, and in both women and representations of women were fore grounded. Mankekar keeps this broader social and political context in focus as she looks at both the production and reception of representations of women in the programming of Doordarshan, the state-run television network. She thus takes the time at three levels: to ‘read’ the representational codes and discursive systems at work in a variety of Doordarshan narratives; to explore the relationship between these discursive productions and narratives that viewers weave of their own lives; and to track the articulation of both cultural production and reception with the broader structure of power and inequality.

The author has analyzed four key areas: family, community, violence, and the transnational connections through which these themes, as well as notions of the local and the national, ‘tradition’ and ‘modernity’ are being reconfigured. A recurrent theme across these areas is the problematic way in which women are simultaneously fore grounded as key players in producing and sustaining national, class, caste and religious identities, and constrained by the gendered hierarchies embedded in prevailing definitions of those identities. Mankekar
argues that, from its earliest productions of television serials, Doordarshan promoted the configuration of its national audience as a ‘viewing family’. In both the serials and the closely coordinated through which themes such as national integration, development and modernity, middle-class aspiration and consumerism are elaborated. Within this, the positioning of women is the key, not least as consumers, who, through their choices, are being called upon to hold together tradition and modernity and to consolidate the family’s class status and aspirations through its acquisition of consumer goods. Similarly, Doordarshan’s ‘women-oriented’ serials stress the centrality of family to discourses of Indian culture and nationhood. The ‘New Indian Woman’ at the heart of these discourses is both accommodated and subsumed within master narratives of family and nation: she participates in the nation’s march to modernity and at the same time, preserves all that is unique and authentic about ‘Indian culture’. Women’s agency is at once enabled and domesticated by these narratives of nation and family. Nationalism creates the horizon for women as it constitutes them as citizen-subjects, leaving little room for radical critiques of women’s position within the family and nation, and importantly, also foreclosing discussion of inequalities among women along axes of religious identity, caste or class.

*Prime Time Soap Operas on Indian Television* is a book written by Shoma Munshi. Soap operas have been popular in India ever since the introduction of television set. Not only has the number of television channels been increasing over the years, but at the same time has the number of different soap operas. The
genre has become more and more popular. Nowadays, approximately one third of India's inhabitants watch soap operas regularly, "Prime Time Soap Operas on Indian Television" by Shoma Munshi examines prime time soap operas in academic context.

The author starts with a short and useful introduction of soap operas in general. First of all, Munshi describes the differences of soap, serial and series. This basic distinction is of great importance when studying soap operas as it defines the object of investigation. In contrast to serial and series, stories in soap operas are never finally resolved. Instead, soaps lack a narrative closure. Once this distinction is made, the reader gets an insight into the origins of the genre of soap operas: Soap operas have their origin in 1930s America. During that time, serials broadcasted on radio, were sponsored by soap manufacturers. Seventy years later, on 3 July 2000 the first Indian soap opera Kyunki Saas Bhi Kabhi Bahu Thi was shown on Star Plus. As the author is trying to develop a theory of genre for Indian prime time soaps, she focuses on the different fields that Indian soaps borrow from: melodrama and realism, the influence of the Ramayan and Mahabharat epics, US prime time soaps, Bollywood as well as tradition and modernity.

After this first introduction, each chapter in "Prime Time Soap Operas on Indian Television" deals with a generic feature of Indian prime time soap opera. Although the different Indian soaps share some of those features, there are fundamental differences because of the social, economic and cultural context in which they are produced and telecasted. The author examines five prime time
soap operas, that is, analyses and compares them with each other. It is the following soap operas that are chosen to illustrate the genre of soap operas in India: *Kyunki Saas Bhi Kabhi Bahu Thi* (3 July 200- 6 November 2008, Star Plus, Monday-Thursday, 10:30pm-11pm), *Kahaani Ghar Ghar Kii* (16 October 200 – 9 October 2008, Star Plus, Monday-Thursday, 10:00 pm- 10:30pm), *Kasautii Zindagi Kay* (29 October 2001 – 28 February 2008, Star Plus, Monday-Thursday, 8 pm- 8:30 pm), *Sapna Babul Ka...Bidaai* (8 October 2007-13 November 2010, Star Plus, Monday-Friday, 9pm-9:30pm) and *Saat Phere...Saloni Ka Safar* (17 October 2005 – 28 May 2009, Zee TV, Monday-Thursday, 9:30pm- 10pm). All of them have in common that they are not state-sponsored but produced by private production houses. At the end of the book, in the appendix, a useful synopsis of the five soap operas discussed in the book is provided.

In the second chapter, Munshi focuses on the milieu of production. The reader gets information about the importance of soap operas in prime time programming for television channels and television rating points (TRPs). Apart from that, the production houses that produce the soaps discussed in “Prime time Soap Operas on Indian Television” are introduced, including their similarities and differences with production in the West. Finally, the changing relationship between television channels and production houses in India is presented. The chapter gives a good overview on the importance of the genre of soap operas within the Indian television industry and creates a theoretical framework essential for the understanding of the popularity of soap operas.
The author continues with a presentation of the key elements of production, that is the shared characteristics of soaps. The role of the producer, the writers, actors and actresses is focused on. Moreover, the importance and characteristics of the costumes and makeup, sets and outdoor locations, opening credits and music is introduced in detail. Then, the unique feature of the “swish pan shoot” and typical themes like the return from the dead, amnesia and plastic surgery are explained. Other characteristics, referring to the structure of the Indian soaps, are the recap at the beginning of soap as well as the hook at the end of the soaps that leaves the audience curious about what will happen next. Of course, a section about the importance of Saas-Bahu (mother-in-law-daughter-in-law) is not missing. “Saas-Bahu” is used as an umbrella term for all Indian soaps now, although not every one of them concentrates on a mother-in-law-daughter-in-law conflict. The author explains how this phenomenon arose and how the term “Saas-Bahu” has grown in popularity. Last but not the least, Munshi exemplifies the connection between soap operas, press and television award shows.

The fourth chapter deals with the soap tales, that is, the formal narrative strategies. Time, space, stories and characters as well as engagement and distance are examined in further detail. Although the India soap operas have some similarities with US American soaps like Dynasty or Dallas, they establish a unique “Indian-ness” in both their treatment and themes. It is this “Indian-ness” as well as the complex construction of family, gender and tradition that is focused on in the chapter.
The topic of gender is dealt with in more detail in the fifth chapter "Women: Similar Genre, Different Representations". Indian soap operas tend to favour women characters, they are the central protagonists. In this chapter the author concentrates on the different representations of woman in the five soaps operas. The woman as a heroine is contrasted to the role of the woman as the villain. In this context, the binary paradigm dark-skinned fair-skinned that can be seen in the soaps Saat Phere and Bidaai is also discussed. Munshi states that femininity is constantly being redefined, re-presented and re-negotiated in Indian soap operas and approaches the complicated domain of the representation of women in prime time soaps by focusing on the different woman characters in the five soaps. Not only does the author focus on the woman character but also on the male voice. In chapter six she points out the importance of male characters in Indian soap operas. Though the woman is the central protagonist in a soap opera, the genre is equally dominated by the presence of male lead actors. The roles of men as well as their different function in contrast to the role of women are depicted. Furthermore, characteristics of the construction of masculinity in Indian prime time soap operas are compared to other forms of media. For example, Indian soap operas are compared to soaps in the West. The main difference described by the authors is that Indian soap operas did not explore relationships among men, not even by way of friendship. Although the book Prime Time Soap Operas on Indian Television was released only last year, this part of the book is not up to date anymore. There has been a gay storyline in the Star Plus soap opera
Maryada Lekin Kab Tak for quite a while now. It becomes clear how fast the genre of soap operas is changing.

The last chapter deals with the themes and issues discussed in Indian soap operas. Topics such as consumerism, themes of "Indian-ness", strong women and real issues are focused on. The part "Stooping to Conquer: Strong Women" questions the role of the woman and demonstrates the influence of soap operas. Munshi states that soaps may function as entertainment-education and as persuaders in empowering women. The author concludes with some interesting thoughts about future directions.

Prime Time Soap Operas on Indian Television focuses on important issues such as the complex constructions of family, tradition, "Indian-ness" and gender. Moreover, the author analyzes narrative structures of soaps and typical themes. The book is very well researched and gives a lot of useful information on soap culture in India.

This section of the chapter has given a narrative account of all the significant television studies that have recently come out about the Indian context. In the following section, I will review theoretical perspectives of political economy of communications which I will use to develop my conceptual framework and research methodology.

2.1.2 Studies on Political economy of Media

To understand the purpose of political economy of communication is very simple. Media scholars, academicians conduct research on different aspects of media and
communication. Many of them studied the content of the programs or the effects media studies. Some studies have focused on how audiences use media. A growing number look at the advancement of the communication technologies and the media industry. All of this research assumes a certain type of media system and that the nature of this system is inviolable. It also assumes a certain type of economic structure as being given and inalterable. They are not subject to critical examination, and media scholars who do are sometimes regarded with scepticism if not suspicion. Political economists of media assume the media system is an important factor in understanding how societies function, but they do not assume it is the only or most important variable. The Political Economy of Communication is written by Vincent Mosco, First Edition in 1996 & Second Edition (revised) in 2009, New Delhi: Sage Publications. The Political Economy of Communication has established itself as an important contribution to the field of Communication. The Political Economy of Communication is both a synthesis of the political economy tradition-a highly productive one, even though many of its practitioners work in relative isolation-as well as an original contribution towards its renewal and rethinking. Mosco summarizes the arguments of others and, at the same time, stakes out his own positions on the blind spots as well as the productive avenues emerging from their work.

Mosco argues for an epistemology which is realist, inclusive and pluralist, critical and self-reflexive, and which recognizes the ubiquity of social change and prioritizes social processes over static "things".
The first chapter of the book offers a map of political economy in general and the political economy of communication as such philosophical foundation. Eschewing an essentialist approach, Mosco offers several definitions of political economy, of which arguably the most useful is "the study of the social relations, especially the power relations, that mutually constitute the production, distribution, and consumption of resources" (p. 25). In Mosco's model of political economy, the control and the survival that related with the maintenance of social order are the main point of a political economic explanation. He focuses on four main characteristic of critical political economy:

Social change and history: Political economy continues the tradition of classical theorists, uncovering the dynamics of capitalism, its cyclical nature, the growth of monopoly capital, state apparatus and so on.

Social totality: The political economy is holistic that explores the relations among commodity, institutions, social relations and hegemony. It explores the determination among these elements.

Moral Philosophy: The analysis of economic system and also discussion of the policy problems and moral issues that arise from it.

Praxis: Political economists attempt to transcend the distinction between research and policy, orienting their work toward actual social changes and practice.

Mosco opts for geography as an explanatory unit, discussing respectively work in North America (with particular attention to the formative work of Dallas Smythe and Herbert Schiller), Europe, and the "Third World". No brief review can do justice to
the multiple themes overviewed in this section, which range from historical and ownership research in North America, to debates over the alleged convergence of critical political economy and liberal-pluralism in Europe, to different versions of dependency theory and neo-developmentalism in critical scholarship from and about the Third World. The chapter concludes by suggesting both shared assumptions and differences over what should be foregrounded: the global economy or the media firm; class, gender, or race; institutional structures, media texts, or social relations of reception. Chapters explore current trends, from feminism and labour to new media, forms of resistance, media reform and democracy and illustrates throughout how power operates across the 21st century media landscape.

The book elaborates upon the key concepts of commodification, spatialization, and structuration, as entry points. Mosco's intent is not simply to explain these concepts as they have been used in critical political economy but to suggest how they might be developed. He insists on the need to put the "political" back into political economy; for example, we should pay more attention to the role of the State in the "mutual constitution" of social relations, rather than treat it as a passive register of "external" economic or class pressures. Mosco's insistence on agency is a welcome counterbalance to some political economists' tendency to treat media institutions as repressive, unmovable structures.

In chapter 3 Mosco traces the origins of political economy and the classical political economy paradigm. He analyses the schools of thought of the radical critiques of it (notably, obviously, Marx's), its later descent into neo-classical
economics, and more recent alternatives to neo-classical orthodoxy, including neo-conservative critiques, Veblen's and Galbraith's institutional economics, and Marxist, feminist, and environmentalist versions of political economy and his incisive critique of orthodox economics.

Chapter 4 specifies the political economy of communication's central areas of interest, its distinctive features, and internal differentiations. Mosco outlines the social and intellectual influences on the discipline's emergence and shape-influences ranging from the rise of mass consumption and media as big business, to the reaction against behaviourism and neo-classical economics in communications scholarship and policymaking. He then turns to the daunting task of outlining the field's main traditions, a task which can be attempted in any of several ways.

Chapter 8, on spatialization, is arguably the most underdeveloped and in need of updating. Surprisingly Innis a fellow Canadian scholar is given only passing reference. Much of the chapter concerns media concentration as institutional extension, while globalization rates only a few pages. Here, Mosco was probably bound by the focus of the existing literature and the difficulty of keeping pace with its rapid changes (such as the recent work of Manuel Castells). Interestingly, Mosco himself has advanced the political economy of spatialization and globalization in his recent work since the book's publication in 1996.

A book of such broad scope, appealing to a diverse readership, will not escape quibbles and critics. His discussion of communication per se (preliminarly defined as
"a social process of exchange whose product is the mark of a social relationship" [p. 72]) tends to side-step its decisive role in the social production of meanings. Perhaps for that reason, the book's discussion of ideology is rather truncated; at one point, he idiosyncratically defines it as "the deliberate distortion...of social reality to advance specific interest" (p. 242), a description more consistent with my understanding of propaganda than of ideology.

The book concludes by looking ahead to two additional bridge-building processes. One would draw on the growth of science and technology studies and the other, a larger project, would bring together the broad program of the social sciences and the humanities, of which political economy, cultural studies, and policy studies are a part, and the program of the sciences, mainly physics, chemistry and biology, that claims near complete authority in intellectual life today.

Throughout, in highlighting the moral dimensions of political economy's critique of actually-existing media as well as the possibilities for agency, Mosco makes an argument both for the necessity and possibility of democratizing communication. As the study and practice of critical political economy gathers richness and momentum at a time of global crisis for democratic communication, *The Political Economy of Communication* remains an invaluable resource for activists as well as students and scholars.

*Manufacturing Consent: Political Economy of the Mass Media* by Edward S. Herman and Noam Chomsky's, another version of the media and cultural imperialism approach as examined through Edward S. Herman and Noam Chomsky's
Manufacturing Consent mode (first published in 1988). In this book the authors outline a propaganda model which describes “a very important aspect” (Herman and Chomsky 1994: xi) of the function of mass media – that is, to serve the dominant hegemonic interests of powerful groups such as governments and global corporations.

The propaganda model proposed by Herman and Chomsky is made up of five ‘news filters’ that the mass media deploy – consciously or unconsciously – when they report on current affairs. The first filter they refer to is the size, ownership and profit orientation of mass media institutions. Second news filter is the advertising licence to do business. The third filter Herman and Chomsky refer to is the sourcing of mass media news. The fourth news filter is ‘flak’ meaning negative responses to a media statement or programme. The fifth and final filter is the ideology of anticommunism that is widespread across American and Western media more generally (Dan Laughey 2008: 131: 132).

The idea of filter and propaganda could be linked to the concept of modernity with communication. Daniel Lerner described it as “primarily a state of mind- expectation of progress, propensity of growth, readiness to change” (Singh 2003: 193). He argued that the Western model (including the population’s state of mind) could be reproduced anywhere in the world by mass media dissemination of modern ideas, images and values. Indian political leaders including the then Prime Minister Jawaharlal Nehru were greatly influenced by writings about the media’s role as an agent of change and modernization. He argued that mass media could be used to impart information and play an important role as an agent of change and
modernization. He argued that mass media could be used to impart information by playing three important roles: the watchman's role, the policy's role and the teacher's role.

Wilber Schramm contended that as national development got underway, information would need to be available on demand so that expert knowledge was available where needed, raising the population's aspirations and providing "a forum for discussion, leadership, and decision making" (1964: 43). It is generally the increasing flow of information that plants the seeds of change. It is also the widened background of information that furnishes the climate for 'nation-ness' itself. By making one part of a country aware of the other parts, their people, arts, customs, and politics, by permitting the national leaders to talk to the people, and the people to the leaders and to each other, by keeping the goals and the national accomplishments always before the public—thus modern communication, widely used, can help to weld together isolated communities, disparate subcultures, self-centered individuals and groups, and separate developments into a truly national development (Schramm, 1964: 44).

*The Political Economy of Communications in India: The Good, The Bad and the Ugly* by Pradip Ninan Thomas, Sage Publications India Pvt Ltd, 2010. Pradip breaks new ground in the study of media and communication in India, bringing in new strands of politics onto the communication research agenda. He expertly guides the reader through the exceptional growth and development of India's communication. The contemporary trends in the media and communication scene are contextualized in a historical framework. Important questions about media and empowerment,
information rights and responsibilities, copyright and commodification of cultural industries, bioethics and religious fundamentalism, are tackled with alacrity, great insight and aplomb.

This book primarily deals with the politics of media structures, policy and processes related to the political economy of communications in India. The canvas for this exploration is intentionally both local and global. The history of the media from a political economy perspective can be seen in three distinct periods – colonial, post-colonial (1948-1985) and the new India (1986 to the present), the latter characterized by the country’s increasing intermeshing with economic and cultural globalization.

A critical political economy-based approach can be used to throw light on the impact of ‘structures’, power and ideologies in other areas of communication research – communication and social change, religion, mainstream media and alternative media. He used critical political economy approach of tool-box, consisting of resources, ideas, texts and conversations of media in India. This book deals with the politics of media structures, policy and processes related to the political economy of communications in India, in the context of convergence.

Pradeep Ninan Thomas limited his work based on political economy of media in colonial Indian context to the historical and cultural context of mass media. It is not enough to understand the contemporary conditions and changing face of media market, ownership in India. This study focuses on post-new economic reforms in India and its impact on mass media in general and the rise of 24-hours television news channels in specific.
The Media and Globalization by Terhi Rantanen, New Delhi: Sage Publications, 2005. In this book, Terhi Rantanen provides an accessible and thought-provoking introduction to the media and globalization. It gives an introduction to the basic concepts and theories of globalization. He provided a wealth of empirical materials on the production and consumption of media. Using personal and engaging details from the lives of three families, across four generations, living in different countries, Rantanen shows us how to understand the relationship between media and globalization and the various processes at work. It has provided a new methodology, mediagraphy, for researching the media which relates individuals, and local experience to the global picture.

The early globalization theorist Marshall McLuhan made this connection by combining 'the medium is the message' with his "global village" (McLuhan and Fiore, 1967), and since then the link between globalization and media has been acknowledged by many, but studied by few. When globalization and media are connected, we also need to know how they are connected.

To answer that question, we need to examine what has been done before, even if it has been done separately. Three fields are evident: (1) communication studies; (2) media and culture studies; and (3) globalization studies. An unfortunate narrowing has to be acknowledged immediately. The influence of Anglo-American academic research is powerful in each of the fields, especially in media and communication studies. Communication studies as a discipline was founded in the USA after World War II and became influential in the 1950s in many countries. British media and
cultural studies in the 1970s that rose to resist the dominance of US communication studies found their global niche and became increasingly popular in countries that had earlier imported their communication studies from the USA, especially in Europe (Rantanen, 2000:38). As a result, most textbooks concentrate on British and US media.

Capitalism and the Information Age: The Political Economy of the Global Communication Revolution Edited by Robert W. McChesney, Ellen Meiksins Wood and John Bellamy Foster, Cornerstone Publications, India and Monthly Review Press, New York, 1998. Communication is directly implicated in the “globalization” process in at least two ways. First, due in part to stunning developments such as digital and satellite communication technologies, communication and information are coming to play a larger and more important role in capitalist economies. To the extent globalization does exist as an economic process, it is based to no small extent upon the rise of rapid global communication networks. Some even go so far as to argue that “information” that has replaced “manufacturing” is the foundation of the economy. Second, the commercial media, advertising, and telecommunication markets themselves are rapidly globalizing, arguably even more so than the balance of the political economy. Indeed, global media and communication are in some respects the advancing armies of global capitalism (McChesney: Political Economy of Global Communication: 1998, p.2).

The scholarly study of the political economy of communication entails two main dimensions. First, it addresses the nature of the relationship of media and
communication systems to the broader structure of society. In other words, it examines how media (and communication) systems and content reinforce, challenge, or influence media behavior and content. This line of inquiry emphasizes structural factors and the labor process in the production, distribution and consumption of communication. The political economy of communication cannot provide a comprehensive explanation of all communication activity, but it can explain certain issues extremely well and it provides a necessary context for most other research questions in communication. Although the political economy of communication can be applied to the study of pre-capitalist and post capitalist societies and communication systems, it is primarily concerned with capitalist societies and commercial media systems, as these models dominate throughout the world.

Two issues were central to the research agenda for the political economy of communication from its inception. First, the increasing role of advertising as the main support mechanism for much of media introduced a new variable for understanding the production of communication. Political economists of communication therefore examine how advertising and commercial values implicitly and explicitly determine or influence the nature of media content. As the old saying goes, s/he who pays the piper calls the tune. Moreover, political economists chart the expansion of advertising and commercial values into new areas such as education, politics, public media, and sport.

Second, political economists study the ever increasing concentration of corporate media ownership, a process flowing from the logic of the market. Not far into the
twentieth century, capitalist media systems have led to increased concentration, such that a small number of firms dominated each of the major media sectors. This, in itself, has posed a severe threat to the notion of the “free” marketplace of ideas, which is predicated upon low barriers to entry, such that it is relatively easy for one to start a new media channel. In the past generation, however, there has been a marked tendency for the largest media firms in every nation to conglomerate, meaning they would have large stakes in several different media sectors, such as movies, television, and publishing. In the United States this process has been especially pronounced, if only due to the scope of the firms involved. In the 1950s most media sectors were dominated by a small number of firms, but conglomeration was just in its infancy.

By the time Ben Bagdikian’s *The Media Monopoly* was published in 1983, he estimated that around fifty media conglomerates dominated the overwhelming majority of US media. By the fifth edition, in 1997, Bagdikian argued that due to mergers and acquisitions this total was down to around ten firms, with another dozen or so assuming secondary positions (Bagdikian, 1997).

The other crucial development that stimulated the rise of the political economy of communication was the emergence of new electronic media technologies such as motion pictures, recorded music, radio, and television. These industries were part and parcel of the incorporation of entertainment into the commercial corporate sector. In addition, the emergence of telegraphy, telephony, and telecommunication became an important subset of the political economy of communication. In combination, these developments suggested that in the industrial society’s media and communication systems were playing a much larger role in people’s lives.
As Richard Rosenfeld’s recent book on the United States in the 1790s chronicles, the free press played an indispensable role in protecting, preserving and expanding democracy. James Madison put it succinctly: “A popular government without popular, or the means of acquiring it, is but a prologue to a farce or a tragedy, or perhaps both.” The political economy of communication takes these provisos seriously; it can probably be distinguished from all other forms of communication research by its explicit commitment to participatory democracy. Research is driven by a central premise drawn directly from classical democratic political theory: the notion that democracy is predicated upon an informed participating citizenry, and that a political culture typified by an active and informed citizenry can only be generated in the final analysis by a healthy and vibrant media system. The political economy of communication has a strongly normative critique of the ways in which media are owned, managed, and subsidized thus affecting the capacity of the media to serve this “democratic function.”

Conclusion:

There are a few research studies on Television in India. There is a huge demand and need to do research on more diverse aspects of Television. Television studies are an emerging discipline in India and television content analysis and impact on state and society need to be analysed. A space on satellite television is abundant but channels are not able to fill the content gaps and provide the software. There are many recorded programmes and dependency on film content, clippings and movies has increased significantly. Rural characters are missing in
the entertainment programs and there is not enough space for rural programmes and for rural audiences. As I noticed in earlier television studies Dalits, Adivasis and religious minorities are not given enough content space and are limited to newsrooms, in effect, television production and lack of diverse social representation is the hallmark of mainstream media industry. The regional television news channels are a more democratic space when compared to national and international news and entertainment programmes. As of now in India, eighteen diverse languages are officially recognized which play a vital role for the dissemination of information, education and entertainment. This is quite different from the scenario discussed in western media studies. In India, each language has its own audience and television rating points for the building capacity and sustainability of the Television Industry. Now, in India there is a regional television boom and rising television entertainment and news and current affairs channels networks are concentrating on regional market expansion and income generation. Television genre deals with more and more aspects such as health, education, online shopping, women, culture, music, sports, devotional, 24 hours news and current affairs, entertainment channels and other genres that have created a new market. There is very little discussion on television texts in India when compared to film studies; television depends on film industry and texts for sustaining television medium and studies. The earlier stage of television (Doordarshan) used to read and discuss through special programs the audience interests, views and feedback. In the post new economic reform period from 1991 onwards, there is no space for audience, all content is commoditized, the
audience has been transformed into consumers, and commercial elements have come to the fore. It is a difficult task to do a survey of television studies in the Indian context due to very few studies on Indian television. Most of these studies are effect studies which are very limited and focus on urban-centric, consumer orientation, and from with a middle class perspective. There is a huge demand and need for diverse studies for exploring the text, context, industry and spectatorship of TV. Though the above mentioned studies have attempted an over-view, there is a need of an in-depth analysis of each and every soap opera and its impact on mass audiences and the media market. For television studies there is a lack of methodology and media theories, and we need to follow content analysis, textual analysis, case studies and survey methods for research on television studies. The Indian State should follow scientific methods for analysing media studies and its impact on audiences in the Indian context. At present TV Studies has a limited space and there is scope and need for focusing on TV studies in India. Television Journalism has effected a drastic change on ground realities and has influenced the masses. There are the rise of 24 hours news channels which disseminate information, education, debate social issues on screen, public opinion and representation. Of course, there are many issues which are getting diverted due to the sensationalism of the television medium, infotainment and the corporate agenda setting for news.